

Name: Juniper Wallace	Subject/Period: Theatre Production
Lesson Title: Script Scoring	Lesson Length: 1-2 90-minute blocks
MS Theatre Standards:	THL Cr1.1c.II TH: Cr2.1b.II TH:Cr3.1a.II TH:Pr4.1b.II TH:Pr5.1a.II
Objectives (I can)	I can identify Artistic Frames in a text. I can interpret a character's actions, tactics, and objectives from the text. I can determine characters' relationship based on Artistic Frames.
Materials/Resources	Theatre journal Writing utensil (preferably pencil) Script of Egeus' monologue- <i>MidSummer Night's Dream</i> from http://www.folgerdigitaltexts.org <i>Directing with Michael Chekhov Technique</i> by Mark Monday pp. 103-114 YouTube video: https://www.youtube.com/watch?v=HTOzFKNGtpc
Vocabulary	Artistic Frame Action Quality of Action Score Part of this unit, but not this specific lesson: Polarity Psychological Gesture Quality of Movement Archetypes of Atmosphere
Anticipatory Set/Bell Ringer	Students watch video from <i>Steel Magnolias</i> and respond to the following questions posted on the board. https://www.youtube.com/watch?v=HTOzFKNGtpc What do you think is the Overall action/objective in this scene? What are the different sections to this scene? How do M'Lynn's actions change through each section? In what ways do these shifts affect the scene? *Class discussion on tactics, actions, and objectives.

Input (What Students Already Know)	<p>Students have studied Michael Chekhov and have worked through Qualities of Movement and Psychological Gestures.</p> <p>Students have read and analyzed A Midsummer Night's Dream</p>
Model (How You Demonstrate for Students)	<p>*Lecture/Discussion on Artistic Frames</p> <p>Artistic Frame--referred to as a “beat” in Stanislavsky System--is a section of text that holds the same thought, action, motivation.</p> <p>Through the course of a scene, or monologue, the text will/should contain several artistic frames. Each time the character shifts action, focus, tone, or tactic that signifies a new artistic frame.</p> <p>Through the video we just watched, M'Lynn shifted several times. This creates interest for the audience, but more importantly identifies the character's motivation through the course of the scene and ultimately the play.</p> <p><i>How did M'Lynn's monologue shift through the course of the scene? How many different artistic frames did you identify?</i></p> <p>Even a character with relatively fewer scenes and/or lines can play an important role in the overall story. These shifts, artistic frames, create a dynamic character that has a clear objective.</p> <p>Action--Every artistic frame will have a dominant action (verb). As you find the natural breaks in each section, try to identify the actions of each frame.</p> <p>Quality of Action--Every action will have a specific quality. The quality of action will help to define not only the character speaking, but also, the relationship of the character(s) the speaker is addressing. For instance, consider the following line of text:</p> <p>Meet me after work.</p> <p>What could my action be for this text?</p> <p><i>Possible answers: To request; to beg; to ask; to demand</i></p> <p>Consider how the verb <i>to ask</i> can change with different qualities. Since we are speaking of verbs, what part of speech should the quality be?</p> <p>Action = To Ask; Quality of Action = Pleadingly</p> <p>How does the objective change with the quality of action? What type of relationship could these characters have?</p> <p>Action = To Ask; Quality of Action = Forcefully</p>

	<p>How does the objective change with the quality of action? What type of relationship could these characters have?</p> <p>Action = To Ask; Quality of Action = Proudly</p> <p>How does the objective change with the quality of action? What type of relationship could these characters have?</p>
<p>Activities</p>	<p>*Identifying Artistic Frames</p> <p>Using Egeus' monologue from Act I Scene 1 of A Midsummer Night's Dream, get on your feet and read aloud at least twice. In these first readings, read slowly and pay attention to where there is a natural shift. Move around the space while you read. I will set the timer for 5 minutes. work to fill the entire 5 minutes with your reading and observations.</p> <p>*Students stand move around while they read.</p> <p>* At end of 5 minutes, students return to their seats.</p> <p>*Spyback: Now, let's spyback to where we noticed natural changes in the text. Use your writing utensil to make brackets around each artistic frame.</p> <p>*Class discussion to identify artistic frames. Discussion should include questions to determine what defines each change.</p> <p>Now that we have identified each frame, now it is time to determine the action or each. For the purpose of this exercise I will provide the actions for you. You will decide where each action belongs.</p> <p>To reveal To accuse To introduce To complain To claim To accuse To proclaim To accuse To introduce</p> <p>As you re-read on your feet, observe how the actions come into play. Notice that some of the actions happen more than once. How could the quality of action change to show a difference in character relationship?</p> <p>*Spyback: What did you observe through your readings? What clues from the text to help us identify the action for each frame?</p>
<p>Closure/Reflection</p>	<p>How did separating the text into artistic frames help you understand the character's intentions?</p>

	What effect does identifying an action with each artistic frame have on the delivery of the text?
Homework Independent Practice	<p>Now that we have identified the actions for each frame, your independent practice for homework, you will experiment with qualities of action. Remember that the quality of action describes the verb and therefore will be an adverb.</p> <p>We will work through the qualities of action together next class...make sure you have your homework completed!</p>
Assessment	<p>Formative: Observation of application of techniques</p> <p>Class discussion</p> <p>Performance of monologue utilizing techniques</p>
Differentiation	<p>Visual Impaired: Mobility partner</p> <p>Hearing Loss: Interpreter, ASL presented project</p> <p>SLD: Shorten memorized assignment, limited audience to promote comfort level adjustment</p> <p>Autism: Limited audience to promote comfort level adjustment</p> <p>OHI Mobility: Use of assisted technology</p> <p>*Extend time if necessary</p>

Enter Egeus and his daughter Hermia, and Lysander and Demetrius.

EGEUS

FTLN 0021 Happy be Theseus, our renownèd duke!

THESEUS

FTLN 0022 Thanks, good Egeus. What's the news with thee?

EGEUS

FTLN 0023 Full of vexation come I, with complaint

FTLN 0024 Against my child, my daughter Hermia.—

FTLN 0025 Stand forth, Demetrius.—My noble lord,

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FTLN 0026 This man hath my consent to marry her.—

FTLN 0027 Stand forth, Lysander.—And, my gracious duke,

FTLN 0028 This man hath bewitched the bosom of my child.—

FTLN 0029 Thou, thou, Lysander, thou hast given her rhymes

FTLN 0030 And interchanged love tokens with my child. 30

FTLN 0031 Thou hast by moonlight at her window sung

FTLN 0032 With feigning voice verses of feigning love

FTLN 0033 And stol'n the impression of her fantasy

FTLN 0034 With bracelets of thy hair, rings, gauds, conceits,

FTLN 0035 Knacks, trifles, nosegays, sweetmeats—messengers 35

FTLN 0036 Of strong prevailment in unhardened youth.

FTLN 0037 With cunning hast thou filched my daughter's heart,

FTLN 0038 Turned her obedience (which is due to me)

FTLN 0039 To stubborn harshness.—And, my gracious duke,

FTLN 0040 Be it so she will not here before your Grace 40

FTLN 0041 Consent to marry with Demetrius,

FTLN 0042 I beg the ancient privilege of Athens:

FTLN 0043 As she is mine, I may dispose of her,

FTLN 0044 Which shall be either to this gentleman

FTLN 0045 Or to her death, according to our law 45

FTLN 0046 Immediately provided in that case.

THESEUS

FTLN 0047 What say you, Hermia? Be advised, fair maid.

FTLN 0048 To you, your father should be as a god,

FTLN 0049 One that composed your beauties, yea, and one